

ON *Exclusive in The Daily Carmelite*
PAPER by... FREDERICK
WINGS O'BRIEN

ARTHUR FISK, former postmaster of San Francisco, recently U. S. Commissioner, for most of his life a federal jobholder and Republican booster, is to serve five years in a Nevada prison, for stealing. He asked not to be sent to another penitentiary as many men were there he had himself railroaded, as a judge, for dishonesty, bootlegging. But, in San Quentin penitentiary is a recent prosecuting attorney of Los Angeles who met there many hundreds he had convicted. Between cops, courts, city councillors and convicts, in big cities, is not a great moral difference. Politics and acquisitiveness make all the world a-skin.

KATHERINE PHILLIPS Edson of Carmel, has retired as a commissioner of the California Industrial Welfare Commission after eighteen years' service. Governor Rolph needed her place in his spoils system. Mrs. Edson was a brave and able friend of workers, and left her mark on labor conditions in California.

CHAPLIN in City Lights is a better actor than any talkie star. But, he needs a new theme. I offered him one, and found him afraid of departing from tried scenes, tricks, jokes, reactions. In this newest, he is great, but I was not sorry when the film ended. It dragged a little. The marvel was that any still film—it has sounds, not words—could get over, after three years of talkies.

A COLLEGE boy, busy with exams, wrote his dear, old father, that if he was worried, to seek oblivion. He, himself, recommended poison; but dad, with a mind of his own, chose a bullet. Dad is dead, and son is graduated. All is quiet on the western campus.

IN the Carmelite's list of latest books at the Carmel library, appears: *Gold—Jesus without Money*. Surely, such a title would be too simple. It should be, *Jews without Money*, which has a point. The book is by Mike Gold, editor of the *Masses*, who, I predict, will be rich by fifty. I know him, like him, think him an able, young honest writer, who has not yet found oil in his backyard. All that glitters is not Gold, but all us critters are not sold,—on the *without money*.

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Miss Hortense Berry

THE DAILY CARMELITE

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KATHLEEN
PARLOW
appears in
joint recital
with
Margaret Tilly
at the
Denny-Watrous
Gallery
next Saturday
evening



Water-Rate Discussion

Pacific Grove's negotiations with the Monterey County Waterworks in regard to hydrant rental charges and new installations have so far proved inconclusive, but, City Manager Erwin Dames informed The Daily Carmelite yesterday, definite proposals are expected to be submitted by the water company at a meeting of the Grove Council Thursday night. Several weeks ago the Council made preparations to lay their case before the Railroad Commission, but on the initiative of the Loveland Engineering Company, owners of the waterworks, a conference was held in San Francisco at which a compromise agreement was sought.

Carmel is interested in the case to the extent that identical conditions prevail in the two communities. The monthly rental charge on each hydrant is three dollars, shown by Railroad Commission records to be the highest, with one or two exceptions, in California. While awaiting the outcome of the Pacific Grove rate case, the Carmel Council is also investigating the feasibility of buying present hydrants outright and obtaining a minimum flat rate. Under a similar arrangement, Salinas pays only

one hundred dollars per annum as against Carmel's annual water bill of over three thousand dollars for hydrant "stand-by" service.

FREDERICK PRESTON SEARCH IN AUGUST RECITAL

The Carmel composer-cellist, Frederick Preston Search, a musician of international achievements, is to give a concert-recital in the Studio Theatre of the Golden Bough on August eleventh.

Few musicians in California, or even in America, have been given greater recognition, as evidenced in distinguished mentions in "Who's Who in America," "International Who's Who in Music," "Grove's Dictionary of Music and Musicians," "Pratt's Encyclopedia of Music" and "Musicians' Blue Book."

HEAP BIG CONTEST

The Daily Carmelite takes pleasure in announcing another contest. Purely guesswork this time: "Who is The Gadfly?" All contestants are on an equal footing, regular subscribers and those who merely read the paper in the newsstands and place it back on the counter with a few extra fingerprints. No contest rules, no closing date, no prizes.

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Personalialia

Mr. and Mrs. George Gordon Moore have returned to their Carmel Valley ranch and will be in residence there the remainder of the summer.

Lincoln Steffens is a guest at the Fremont Older ranch in the foothills near Los Gatos.

Miss Agnes Clark has arrived at the Pebble Beach home of her mother, Mrs. Tobin Clark, to remain for the summer.

Mr. and Mrs. E. J. Tobin of Hillsborough, with their children, Barbara and Richard, have taken a place at Pebble Beach.

Joe Schoeninger has joined the staff of Rancho Carmelo summer camp, in particular charge of what in the army is known as "K. P."

Dr. Lee Swinford, Stanford mathematician, is in Carmel for the summer.

Jack Morse, son of Mr. and Mrs. S. F. B. Morse, is home from his first year at Yale to spend the vacation period with his parents.

Mrs. William Randolph Hearst, Jr., who has been visiting her mother, Mrs. Willis Walker, has gone to Wintoon, her summer home on the McCloud river, where she is soon to be joined by Mr. Hearst.

MISS ZIMMERMAN'S LECTURE
Superseding previous announcements, Miss Hazel Zimmerman's lecture on the present state of the investment market will be given in the Denny-Watrous Gallery tomorrow evening at eight-thirty.

Although addressed particularly to women, her talk on present market conditions should be of equal interest to men. Questions will be answered following the talk. No admission will be charged.

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PHILIP NESBIT'S EXHIBIT

By GLORIA STUART

Dexterity is the predominant quality noticed in the exhibition of water colors by Philip Nesbit now at the Seven Arts Gallery. There is a facility in technique, color and balance that tends to give this array a sameness of effect to the observer.

In the first group are illustrations for a children's book to be published this fall. They are the epitome of whimsy. Painted in bright, clear color, the animals cavort a bit madly. The pictures are charmingly conceived, and are the most intriguing in the show.

Paintings of Haitian natives form the second group. Here Mr. Nesbit's dexterity is given full scope. The figures are sketched simply, with little accent on anatomical detail. Backgrounds are eliminated. Depiction of these natives displays no subtleties of contour, or expression of social complexities. The composition of these paintings, however, is excellent.

Color is swift, vivid, or dark and quiet, as it is needed. The artist handles his difficult medium adroitly and without depth. He appreciates tone values and employs them with relevancy to his subjects. He accentuates color when it is the focal point, or subdues it when action is of the main interest.

The two scenes from New Mexico are warm and real. Rainfall in one of the pictures is handled in the Japanese manner, superimposed effectively upon the background.

SPAIN AND MEXICO IN A NEW TEA SHOP

Fredrik Rumelle is opening this afternoon a unique tea shop, "The Spanish Gardens," in the patio of La Rambla building on Lincoln street. The garden is approached through the arcade which divides Mr. Rumelle's Mexican shop, according a charming vista of lawn, trees and a sunken garden. Posters of Spanish bull-fights form an interesting part of the wall decorations.

Peasant craft is used exclusively in the tea service. Continental pottery, Basque linens, and imported silverware are laid upon tables and chairs of Mexican design. Light luncheons, teas and frosted drinks will be served between the hours of twelve-thirty to five by girls in peasant costumes.

WESTON EXHIBIT

The "retrospective exhibition" of Edward Weston's photographs, announced yesterday as opening on July twenty-seventh, will be held in the Denny-Watrous Gallery instead of Weston's studio in the Seven Arts.

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Carmel Day by Day

By THE GADFLY

Up and anon. Thoughts while mean-
dering. Village sobered up after a night
fraught with balsam of pines and a dash
of ozone. A bevy of home-steaders on
corner about a Nicotine Dispensary de-
claming the changing fling of the
hamlet. Oh, for the good old days etc.
Yes—candle-light and surfeited cess-
pools. You tell 'em, Gadfly—I'm an
apostle for sewers and other knick-
knacks.

Oh, oh,—a Castilian tea-garden comes
forth with a flourish. Drink your tea
among the antiques and tickle your
Adam's apple. Let's go Castilian. Let's.
Another oil pump on San Carlos. Poor
San Carlos, how you must groan with so
much gas on your stomach. Pottery
while you wait. Yep—right under the
U. S. postal shop. Down deep in those
dar ravines. Caress, soothe and lovingly
fondle some clay and you have a pot-
tery-doo-dad. For your information in
case this art is too subtle for you.

Saw what was billed as an artistic ex-
hibit. Heterogeneous conglomeration of
color arranged a la Midsummer's Night-
mare besieged my innocent oculars. If
that's art—then I'm a cockroach. Or am
I bereft of that *Rara Avis* called taste?
Me for the third dimension until Ein-
stein clears up his mess. A gent with a
hirsute appendage on his wry-looking
physiognomy peeved at over-hanging
trees on Dolores street near Dealer in
cosmic jewelry or is it costume? Either
move the sidewalk or give both a shave
—that gent and dem arboreal tentacles.
You notice that I'm going civic.

Asked fruit-peddler to sell me a box of
peaches. Replied that he dare not; the
merchants would howl. Page Mussolini.
Give us liberty to spend our picayune
shekels or give us the air. Did you see
that *piece de resistance* in a curiosity-
shop window display near Dolores and
the Avenue? Calculate it's a Covered
Wagon. Why was it born? Again I'm
displaying my artistic vacuity. *Caveat
emptor*. Oh-um-these foreign languages
quite bore me.

Dear old sol is again sinking somewhere
beyond the city sand hills. Let him sink
and give the feverish mob a chance at
Carmelish revelry. See you anon.

THE CARMEL POTTERY SHOP

Casting in bronze, plaster, terra cotta
seems always mysterious to laymen.
They ask the most naive questions. Is
bronze made by pouring the melted
bronze over the plaster cast? And so on.
Thus when a little shop opens up in one
of Carmel's basements—Carmel base-
ments have ever been different from
butter-and-egg town basements—with
an equipment for making terra-cotta, a
kiln and everything its an opportunity
of a kind. There is such a shop under
the post office in charge of which is
Edith Lanouette.

What happens in the kiln is highly en-
tertaining. After some simple vehicle of
Carmel living such as a candle stick,
porringer, stein, fern jar, flower bowl
has been modeled out of Carmel's own
clay from the Eighty Acres it's deposited
in the magic kiln.

Left there four hours this incipient pot-
tery takes on its first finish, the biscuit
finish. This lends the hardened clay a
delicate shell pink color. When tapped,
it rings like metal.

Now for the glazing. The biscuit—as it
is then called—is painted with an applic-
ation of a white lotion, which looks like
a poison oak remedy. There are seventy-
two varieties of such whitish lotions
which with Abracadabra power are col-
lectively capable of producing every
color of the rainbow.

The biscuit with its application of this
glazing chemical is now returned to the
kiln for six hours more. Through a
peep hole the inside of the kiln appears
lit up like a cathedral. The pottery is
exposed as by X-Ray. A fascinating
spectacle. All this time a slender little
piece of composition material shut in
with the pottery is doing its stuff. It is
flagging the process of glazing, a regular
semaphore. When the pottery is getting
warm the faithful little indicator droops
some, when cooked enough the pilot just
collapses up, all bent double. Its work is
over. The biscuit is done. What went
into the kiln dull brown clay comes out
highly glazed blue, green, yellow, or red
pottery. Making pottery is in line with
baking cake or pies. Its said a good cook
makes a good potter. Whether it applies
inversely is a question.

Some of the work of the adult craft of
the Sunset School on exhibition in this
pottery shop—there is even Diogenes
looking for his honest man, or is it
Carmel sunshine—he once upbraided
Alexander the Great for intercepting his
sunshine. There are also some plaster
casts of the Carmel sculptor, Jorgenson,
whose home was originally La Playa—a
death mask and some life ones.

There are plaster molds from which

THE DAILY CARMELITE

duplicates of the pottery can be made.
Such pottery has the crude charm of
that rough-and-ready hand molded ware
which pleasantly lacks the stereotyped
regularity and precision of machine
made pottery.
E.M.J.

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"BEGGAR ON HORSEBACK"

By FRANCES BAKER

Ever since Alice in Wonderland dreamed her dreams of beautiful nonsense that give every personal library at least one volume on Mad-Hatters, Duchesses and Cheshire Cats, authors have realized that there is no nation with a greater love of the ridiculous than America. Cross-examine any normal family of a Sunday morning and the number that read the "funny papers" instead of the editorial page would be enough to ensure the retirement of at least half the editors of our leading newspapers.

"Beggars on Horseback" is just such a delicious combination of a ridiculous dream awakened into hilarious reality. The co-authors, George Kauffman and Marc Connelly, are at present sitting on New York's highest theatrical peak, dangling their legs respectively over such illustrious sign-boards as "Once in a Lifetime" and "The Green Pastures."

Those who remember the King who would go to look at the penguins in the Royal Zoo while perturbed diplomats paced the royal boards of the library floor, will look forward to whimsical Neil McRae. In the New York production of both "The Queen's Husband" and "Beggars on Horseback," Roland Young played the lead. Now Galt Bell will take the part of McRae, after scoring a success in "The Queen's Husband."

Edward Kuster is directing "Beggars on Horseback" after already giving the Peninsula two splendid productions this season. The Golden Bough Players are rehearsing nightly at the Studio Theatre of the Golden Bough, where the play will be produced with a cast of forty on August sixth, seventh, eighth and ninth.

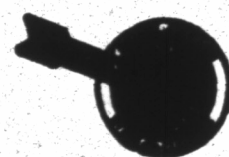
BROSA QUARTETTE

Mary Lindsay-Oliver's review of last night's recital will appear in two installments—tomorrow and Friday.

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